

*From: "Adele - 21"*

## **Set Fire To the Rain**

by

FRASER THORNEYCROFT-SMITH and ADELE ADKINS

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# Set Fire To The Rain

Words and Music by Adele Adkins and Fraser Thorneycroft-Smith

$\text{♩} = 108$



The sheet music consists of three staves. The top staff is for piano/vocal, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. It includes five chord boxes above the staff: Dm (xxo), F (open), C (x o o), Gm (open 3), and Dm (xxo). The middle staff is for piano/bass, indicated by a bass clef and a 4/4 time signature. The bottom staff is for guitar, indicated by a treble clef and a 4/4 time signature. The lyrics are written below the notes. The first section starts with "I let it" followed by a piano line with dynamic markings *mp*. The lyrics continue with "fall, my heart. And as it fell you rose to claim it. It was". The piano line continues with "cont. sim.". The second section begins with "dark and I was o - ver un-til you kissed my lips and you saved me. My". The piano line continues.

Dm                    F                    C                    Gm                    Dm  
xxo                 open                 x o o                 open 3                 xxo

I let it

*mp*

fall, my heart. And as it fell you rose to claim it. It was

*Reo. cont. sim.*

Dm                    F                    C                    Csus4                    C  
xxo                 open                 x o o                 open 3                 x o o 3

dark and I was o - ver un-til you kissed my lips and you saved me. My

2



(1.) hands they were strong, - but my knees were far too weak \_\_\_\_\_ to  
 (2.) laying with \_ you, \_\_\_ I could stay \_\_\_ there, \_\_\_\_\_ close \_ my eyes, feel you



stand here in your arms, \_\_\_ with-out fall - ing to your feet. \_\_\_\_\_ But there's a }  
 for-ev - er, you and me \_\_\_ together noth-ing is bet - ter. 'Cos there's a }



side to you that I nev - er knew, nev - er knew, all the things you'd say, they were

*mp cresc.*



N.C.

nev-er true, nev-er true, and the games you'd play, you would al-ways win, al-ways win. \_\_\_\_\_ But I set

*mf cresc.*

Dm

C

fire \_\_\_\_\_ to the rain, \_\_\_\_\_ watched it pour \_\_\_\_\_ as I touched your face, \_\_\_\_\_

*ff*

Gm

\_\_\_\_\_ well it burned while I cried, 'cos I heard \_\_\_\_\_ it screaming out your

Dm

C

name, your name. 1. 2. When I set

Dm

C

fire \_\_\_\_\_ to the rain, \_\_\_\_\_ and I threw us \_\_\_\_\_ in - to the flames, \_\_\_\_\_

Gm



well I felt some-thing die 'cos I knew that that was the last

*To Coda ♪*

time,

the last time.

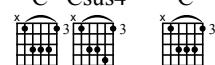
Some-times I \_\_\_\_\_ wake up by the door, —

*mp*Am**6**

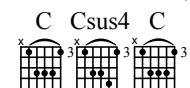
Am



C Csus4



and heard you call-ing, must be wait - ing for you, \_\_\_\_\_ e - ven now —

*D.S. § al Coda*

— when we're al-read-y ov - er,

I can't help my-self from look - ing for you. — I set



Coda



Dm



5

oh, —

oh, — no, —

let it

burn,

Dm



C



oh, —

oh, —

let it — burn, —

oh, —

oh, —

let it — burn, —

6

Dm



C



Musical staff showing treble and bass staves. The treble staff has a single note followed by a fermata over a measure of eighth notes. The bass staff has a continuous eighth-note pattern.

Gm



let it \_\_\_\_ burn. \_\_\_\_\_

Musical staff showing treble and bass staves. The treble staff features a melodic line with eighth and sixteenth notes, connected by slurs. The bass staff has a continuous eighth-note pattern.

B♭



C



N.C.

Musical staff showing treble and bass staves. The treble staff has a single note followed by a fermata over a measure of eighth notes. The bass staff has a continuous eighth-note pattern.